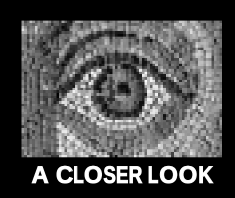


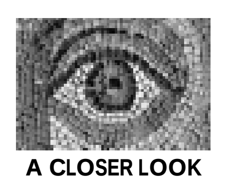
Activities for Learning

A Masterwork of Byzantine Art

THE DAVID PLATES: The Story of David and Goliath

THE METROPOLITAN MUSEUM OF ART



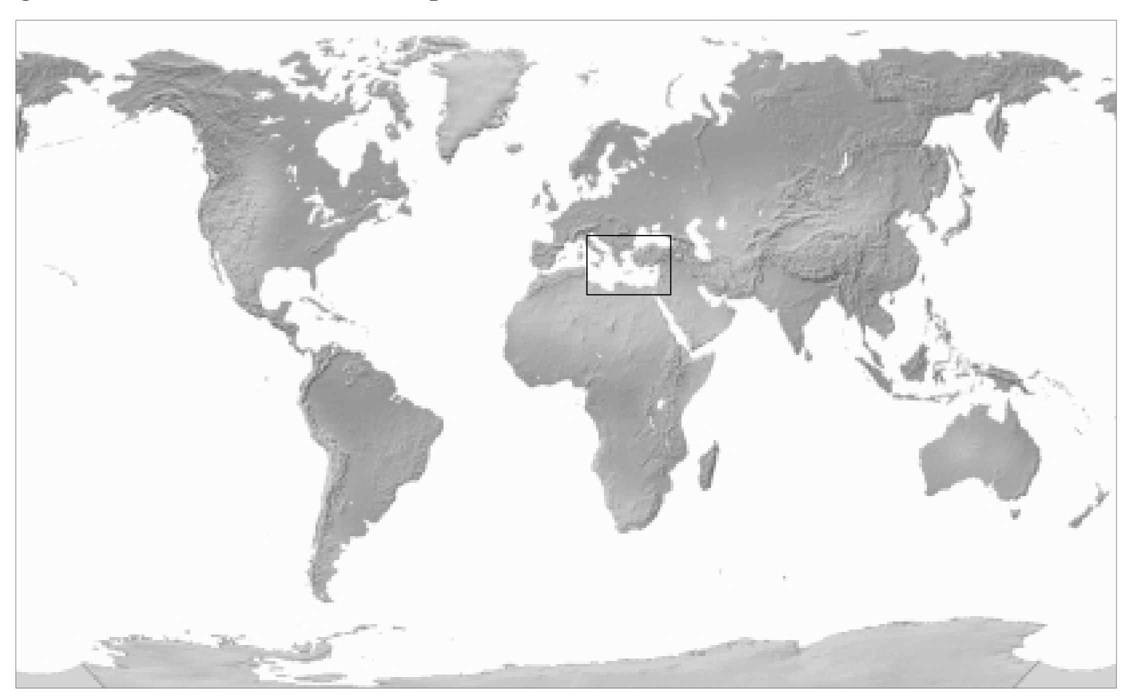


A Masterwork of Byzantine Art

THE DAVID PLATES: The Story of David and Goliath

A Closer Look is a series of learning-activity sets designed to be used in any educational setting. Each packet of materials focuses on one work of art from The Metropolitan Museum of Art s encyclopedic collection. The purpose of these materials is to inspire young people and adults to look more closely at paintings, sculpture, decorative arts, and architectural spaces, and to discover that details can be fascinating and often essential in understanding the meaning of a work of art. Each set in the series may be used as an introduction to looking at a particular work of art, or as a springboard to an in-depth exploration of the work of art and how it reflects the culture in which it was made. It may also be used as a pre-visit activity before touring the Museum.

This edition of *A Closer Look* focuses on a masterwork of Byzantine art from the general area indicated in the map below.



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Cover: *detail*, The Battle of David and Goliath
Inside front and back cover: *detail*, David's Marriage to Michal
Contents page: *detail*, The Summoning of David
Page 19: *detail*, The Battle of David and Goliath
Back cover: proposed display of the nine David Plates

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CONTENTS





HOW TO USE THESE MATERIALS

Please be familiar with the Background Information before introducing the activities in this packet to your group.

We recommend that the activities be presented in order. **Activity 1** introduces the largest plate and is based on developing observational skills. Looking at the largest plate leads to **Activity 2**, an art activity about portraying narratives. **Activity 3** is a writing activity: The participants are asked to imagine and write about events that might have occurred in David's life before and after his battle with Goliath. In **Activity 4**, reading the biblical story reveals the subject matter of the nine plates and an art activity gives the students an opportunity to create their own narrative artwork that tells this story. **Activity 5** begins with a discussion about the function of the plates, and an exercise to determine their original arrangement follows.

We encourage you to adapt or build on these materials to suit the needs of your group. Please feel free to photocopy any of these materials and distribute them to the students as necessary.

GOALS

- To learn to look closely at a work of art and consider line, shape, color, texture, and composition.
- To understand that art is a form of communication. In these silver plates, the carvers not only illustrate a well-known biblical story; they may also be suggesting a parallel between King David and the Byzantine emperor.
- To learn that a work of art can provide information about the ideals and beliefs of the society in which it was made, in this case the early Byzantine Empire.
- To learn how artists illustrate narratives in their work by selecting key events and by using symbols to help convey the meaning of a scene.
- To learn what relief sculpture is and that it requires great skill in design and production.

Opposite: *detail*, David Anointed by Samuel

BACKGROUND INFORMATION

Historical Background

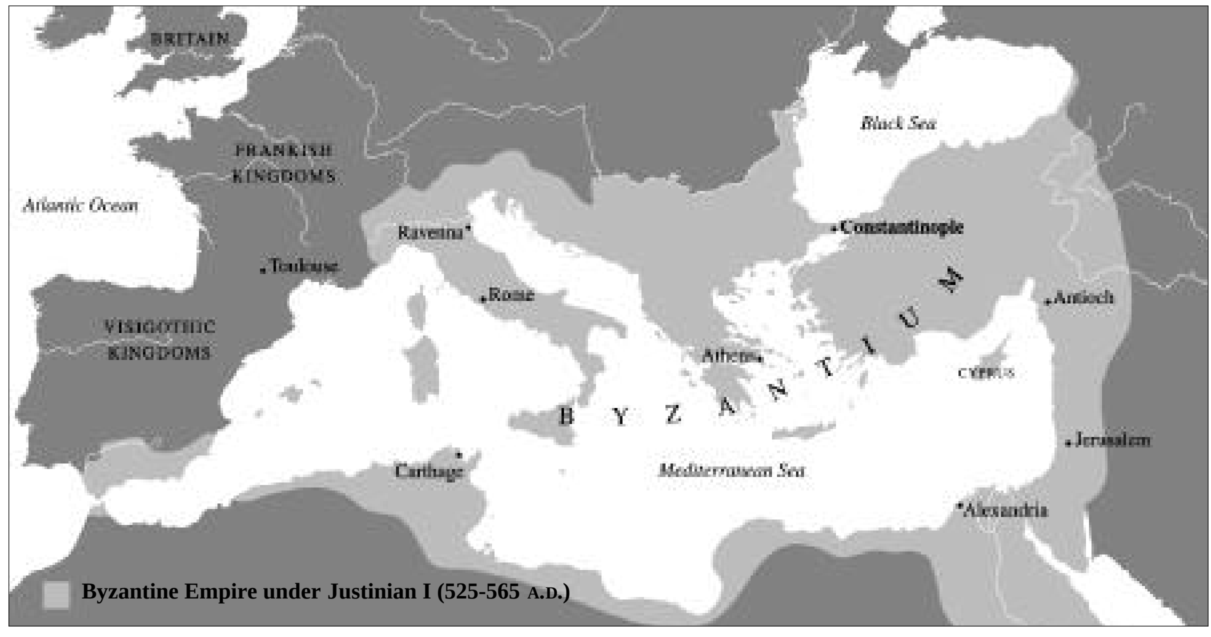
According to legend, Rome was founded in 753 B.C. As a non-Christian state, it lasted almost 1,100 years. During that span of time it changed from a government of limited democracy (a republic) to one ruled by a despot, called an emperor (from the Latin *imperator*, or “general”). Roman territory grew to such an extent that the enormous Greek world, based on the conquests of Alexander the Great and stretching from Greece to India and from Turkey to Egypt, was only a fraction of its empire.

In 324 A.D. Constantine I, the first Christian Roman emperor, began to build a new capital, Constantinople (now Istanbul), on the site of the Greek port town of Byzantion. Not only was this city centered strategically between the western and eastern halves of the Roman Empire, but it also commanded the overland trade routes between Europe and the East, as well as the shipping lanes connecting the Mediterranean and the Black Seas (see *Map 1*). The state ruled from there would be called Byzantium. Constantinople remained the capital city of the empire for another 1,100 years until it fell to the Ottoman Turks in 1453.

Constantine I lavished art and architecture upon his new capital city, with a great church at its heart. In the fifth century, the western part of the Roman Empire fell to invaders. While later emperors usually controlled only the eastern part of the Roman Empire (today called the Byzantine Empire), they still continued ambitious construction projects, such as the domed church of Hagia Sophia (Holy Wisdom). (Built by Justinian I between 532 and 537 A.D., Hagia Sophia is still the third largest cathedral in the world.)

The Byzantine Empire combined Roman political and legal institutions, traditional Greek culture, and Christianity. It continued the classical system of education that included teaching ancient Greek literature, philosophy, science, medicine, art, and rhetoric. The textbooks of this system preserved the literature of ancient Greece, including Homer. Even the church, which developed its own literature and philosophy, accepted this pagan Greek schooling.

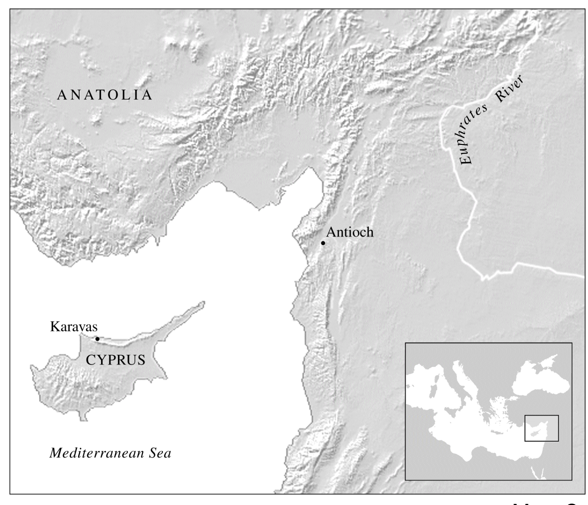
In the later sixth and seventh centuries, the broad historical context for the David Plates, Byzantium lost vast tracts of its territories to nomadic peoples from the north and to Persians and Muslims from the east.



Map 1

The David Plates

This beautiful and exceptionally important set of nine silver plates, dated 629 to 630, was discovered with two other silver plates in 1902 in Karavas in northern Cyprus (see *Map 2*). The plates were found hidden near a small horde of gold jewelry. Most of this treasure came to the Metropolitan Museum from the collection of J. Pierpont Morgan. Six of the David Plates are in the Metropolitan's collection and are on view in the Mary and Michael Jaharis Galleries for Byzantine Art on the first floor (in the long corridor gallery on the right of the Grand Staircase, as approached from the Great Hall). The other three plates are in the collection of the Cyprus Museum in Nicosia, Cyprus.

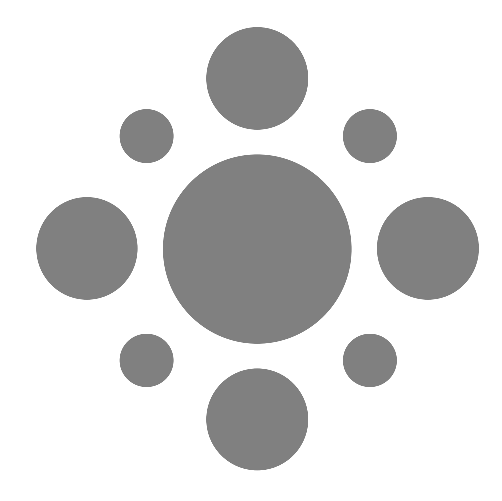


Map 2

Elaborate dishes such as the David Plates had long been used for display by the aristocracy and imperial court of the Byzantine Empire. The dishes' costly material and artistry were indications of the wealth of their owners, while the usual classical themes of the decoration indicated their learning. The low-relief scenes on the David Plates—with the figures' realistic musculature, body movements, and drapery patterns, as well as the clarity and balance of the compositions—offer proof of the continuity of Greco-Roman traditions in Byzantine art. Yet the decoration of the David Plates is unique in that it presents incidents from the early life of the Jewish hero David as told in 1 Samuel 16–18 in the Old Testament of the Bible.

In eleven scenes, David is summoned from his flock of sheep to meet the prophet Samuel; he is anointed the new king of Israel by Samuel (since King Saul of Israel is no longer in God's favor); David argues with his brother Eliab after he comes into Saul's camp and hears about the reward for killing the giant Goliath, the champion of the enemy Philistines; David offers to fight Goliath, countering Saul's worry that he is just a boy by telling the king that he has killed the lions and bears that have threatened his sheep; Saul provides David with armor for his oncoming fight, but David decides not to wear it; David and Goliath confront each other and the young hero successfully slays the giant (presented in three scenes); and finally, David is married to Saul's daughter Michal, as part of his reward for killing Goliath.

The medium and small plates undoubtedly were intended to surround the largest, which dramatically shows the Battle of David and Goliath. The arrangement of the nine plates may have closely followed the biblical order of the events, and their display may have conformed to a type of a Christogram, or monogram for the name of Christ, which combines a cross and the Greek letter Χ (chi, pronounced ki, as in "pie"). The arrangement of the plates according to this pattern (see diagram shown above) is introduced in Activity 5 of this resource.



The extremely fine quality of the David Plates points to production in the palace workshops of Constantinople, which had a monopoly on the manufacture of certain luxury goods. The making of each plate began with hammering out a round shape from a single cast-silver ingot. (The plate showing the Battle of David and Goliath weighs twelve pounds and ten ounces of pure silver!) Perhaps inspired by manuscript illustrations of David's life, an artist drew or traced the outlines of the pictures on the surface of the plates. Using hammers the silversmiths raised the rough forms from the surrounding background. Then, using fine chisels, they shaped the figures' bodies and costumes in low relief. As finishing touches, the fine details of the costumes, armor, facial features, and hair were created by punching, engraving, and chasing. Although the artists who created these plates were obviously highly skilled, following the custom of the times, they did not sign their names.

On the backs of the plates are the control stamps of the Byzantine emperor Heraclius (r. 610–641), which ensured the purity of the plates' silver. These stamps, together with details on the plates themselves—such as the ceremonial scenes on the medium-sized plates that take place before a central arch atop a colonnade, an architectural feature often used in art as a backdrop for Byzantine imperial events, and the figures who are portrayed in Byzantine court costume—offer the intriguing idea of linking the David Plates to Heraclius' reign. Indeed, the set may have been commissioned to celebrate Heraclius' victory over the Sasanian Empire in 628–629, when his empire retook Byzantine territories including Jerusalem (the ancient city founded by King David) as well as taking the Sasanian royal city of Ctesiphon (near modern Baghdad). During the war with the Sasanians, it is said that Heraclius fought the enemy general Razatis in single combat and beheaded him, an event that echoes David's defeat of Goliath and undoubtedly reinforced emperor Heraclius's claim to be a new David.

Roman emperors and aristocratic families commissioned lavish silver table settings for display and sometimes as gifts to impress others with their wealth. Interestingly, the Sasanian rulers of Persia (mentioned above) also had a tradition of displaying elaborately decorated silver plates and presenting them as gifts to symbolize their power. (see *Museum Connections*, below)

Museum Connections

If you plan to visit the Museum to view the David Plates, you may also want to see examples of similar works of art in other collections of the Metropolitan. Silver Sasanian plates are on view in the Museum's Ancient Near Eastern galleries on the second floor in the south wing. The Sasanian Dynasty ruled Persia (Iran) from 224 to 651. Just like the David Plates, objects such as these were regarded as status symbols for display and were also often presented as gifts.

Four gilded-silver plates, Persia (Iran), Sasanian period, 5th–6th century A.D.:

- Plate with Youths and Winged Horses, Fletcher Fund, 1963 (63.152)
- Plate with a Hunting Scene from the Tale of Bahram Gur and Azadeh, Purchase, Lila Acheson Wallace Gift, 1994 (1994.402)
- Plate with a King Hunting Four Rams, Fletcher Fund, 1934 (34.33)
- Plate with King Yazdgard I Slaying a Stag, Harris Brisbane Dick Fund, 1970 (1970.6)

The Scenes Depicted in the David Plates

The following descriptions of the scenes depicted in the David Plates are presented in the order of the biblical story. The biblical passages provided below the descriptions are also found on the back of the corresponding activity cards in this packet.



The Summoning of David

Byzantine, 629–30; one of a set of nine silver plates, diam. 5 1/2 in. (14 cm); Cyprus Museum, Nicosia, J454

The lunette above with the sun, moon, and stars represents the heavens. A messenger has come to summon David to meet Samuel. David, well known for his lyre playing, is seated below the sun, indicating that he is God's chosen one. Halos encircle the messenger and David's heads, emphasizing the sacredness of the event. The presence of the sheep is a reminder that David is a shepherd.

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1 Samuel 16:11–12
Samuel said to Jesse, "Are all your sons here?" And he said, "There remains yet the youngest, but he is keeping the sheep." And Samuel said to Jesse, "Send and bring him; for we will not sit down until he comes here." He sent and brought him in. Now he was ruddy, and had beautiful eyes, and was handsome. The Lord said,"Rise and anoint him;for this is the one."



David Anointed by Samuel

Byzantine, 629–30; one of a set of nine silver plates, diam. 10 1/2 in. (26.7 cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.398)

Holding a raised horn full of oil, Samuel is about to pour it over David's head to anoint him. David's father, Jesse, has his hand raised in a gesture of benediction, while David's brothers look on. One of the brothers, Eliab, is on the far right.

Under God's plan, the prophet Samuel came to Bethlehem, supposedly to offer a sacrifice (1 Samuel 16:1–3). This is why an altar, a heifer, and a sacrificial knife are at the bottom of the plate below Samuel and David. But Samuel's true mission was to anoint one of Jesse's sons as God's chosen king of Israel, since God had rejected Saul as king. With God's help, Samuel rejected Jesse's first seven sons and finally sent for the youngest, David, who was watching the family's sheep—the reason for the ram and shepherd's staff (shown horizontally) below Jesse.

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1 Samuel 16:13
Then Samuel took the horn of oil, and anointed him in the presence of his brothers; and the spirit of the Lord came mightily upon David from that day forward.



David’s Confrontation with
His Brother Eliab

Byzantine, 629–30; one of a set of nine silver plates, diam. 5 1/2 in. (14 cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.395)

The hand gestures in this scene suggest a heated discussion between David and his brother Eliab. Eliab accuses David of neglecting his duty as a shepherd to watch the battle with the Philistines. Eliab’s armor and his shield below identify him as a soldier. David, shown with a halo and the sun over his head, has heard Goliath’s challenge to fight one Israelite in order to determine the battle between the Philistines and the Israelites. He has also heard from King Saul’s soldiers about the reward the king has offered for slaying Goliath.

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1 Samuel 17:28–29
His eldest brother Eliab heard him talking to the men [Saul’s soldiers]; and Eliab’s anger was kindled against David. [Eliab scolded him for leaving his flock.] He said, “Why have you come down? With whom have you left those few sheep in the wilderness? I know your presumption and the evil of your heart; for you have come down just to see the battle.” David said, “What have I done now? . . .”



The Presentation of David to Saul

Byzantine, 629–30; one of a set of nine silver plates, diam. 10 1/2 in. (26.7 cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.397)

The artist has chosen the moment when Saul bestows his blessing on David after David has convinced him that he should fight Goliath the giant Philistine. Though depicting biblical characters who lived long before the time of Byzantium, the artists show them as Byzantine. Saul sits upon a throne dressed in a long-sleeved tunic with a Byzantine imperial *chlamys*, or cloak, over it. On the front of the *chlamys* is a *tablion*, a woven or embroidered patch of cloth that indicates the rank of the wearer in the Byzantine court. Beneath Saul’s throne is the reward for defeating Goliath, the bags and basket containing the Roman *sparsio*, the money distributed to the Roman people by high officials at games they sponsored. In their dress and longer hair, the two Byzantine imperial bodyguards show that they originally came from German tribes in the West.

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1 Samuel 17:32–37
David said to Saul, “Let no one’s heart fail because of him; your servant will go and fight with this Philistine.” Saul said to David, “You are not able to go against this Philistine to fight with him; for you are just a boy, and he has been a warrior from his youth.” But David said to Saul, “Your servant used to keep sheep for his father; and whenever a lion or a bear came, and took a lamb from the flock, I went after it and struck it down, rescuing the lamb from its mouth; and if it turned against me, I would catch it by the jaw, strike it down, and kill it. Your servant has killed both lions and bears; and this . . . Philistine shall be like one of them, since he has defied the armies of the living God.” David said, “The Lord, who saved me from the paw of the lion and from the paw of the bear, will save me from the hand of this Philistine.” So Saul said to David, “Go, and may the Lord be with you!”







David Slaying the Bear

David Slaying the Lion
Byzantine, 629–30; one of a set of nine silver plates, diam. 5 1/2 in. (14cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, (17.190.194)

The following passages are provided on the back of both of the activity cards illustrating these plates.

1 Samuel 17:33–35
Saul said to David, "You are not able to go against this Philistine to fight with him; for you are just a boy, and he has been a warrior from his youth." But David said to Saul, "Your servant used to keep sheep for his father; and whenever a lion or a bear came, and took a lamb from the flock, I went after it and struck it down, rescuing the lamb from its mouth; and if it turned against me, I would catch it by the jaw, strike it down, and kill it."

1 Samuel 17:37
David said, "The Lord, who saved me from the paw of the lion and from the paw of the bear, will save me from the hand of this Philistine." So Saul said to David, "Go, and may the Lord be with you!"

The Arming of David
Byzantine, 629–30; one of a set of nine silver plates, diam. 10 1/2 in. (26.7 cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.399)

Their halos and central positions identify Saul and David. David wears Roman armor: over his tunic, a metal breastplate covers his chest and stomach. Protective strips or scales (either of metal or leather) hang from his sleeves and short skirt. Saul wears a jeweled or embroidered *chlamys*, or cloak, over a short-sleeved tunic, which in turn lies on top of a long-sleeved undergarment with embroidered cuffs. These removable cuffs, stitched with gold thread, were worn by the elite, including the Byzantine emperor. An attendant places a bronze helmet on David's head. Two soldiers frame the balanced scene. Below are a bow and a shield for David's use.

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1 Samuel 17:38–39
Saul clothed David with his armor; he put a bronze helmet on his head and clothed him with a coat of mail. David strapped Saul's sword over the armor, and he tried in vain to walk, for he was not used to them. Then David said to Saul, "I cannot walk with these, for I am not used to them." So David removed them.



The Battle of David and Goliath
Byzantine, 629–30; one of a set of nine silver plates, diam. 19 1/2 in. (49.5 cm); The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.396)

TOP REGISTER

The towers indicate the two towns near which the Israelites and the Philistines are about to clash. David, who has shed Saul's heavy armor, confronts Goliath. Borrowed from classical antiquity, the seated figure between them personifies a stream, as suggested by the marsh grass he holds and the water that pours from the jug at his side. (It is from this stream that David gathers the stones he uses to fight Goliath.) David appears composed, sure of God's protection, symbolized by the hand of God pointing to him from the heavens. His shepherd's staff has been transformed into an imperial scepter with an orb at the top.

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1 Samuel 17:42–47

When the Philistine looked and saw David, he disdained him, for he was only a youth, ruddy and handsome in appearance. The Philistine said to David, "Am I a dog, that you come to me with sticks?" And the Philistine cursed David by his gods. The Philistine said to David, "Come to me, and I will give your flesh to the birds of the air and to the wild animals of the field." But David said to the Philistine, "You come to me with sword and spear and javelin; but I come to you in the name of the Lord of hosts, the God of the armies of Israel, whom you have defied. This very day the Lord will deliver you into my hand, and I will strike you down and cut off your head; and I will give the dead bodies of the Philistine army this very day to the birds of the air and to the wild animals of the earth, so that all the earth may know that there is a God in Israel, and that all this assembly may know that the Lord does not save by sword and spear; for the battle is the Lord's and he will give you into our hand."

CENTER REGISTER

David raises his left arm to ward off Goliath's armed advance while readying his slingshot in his right hand. The Israelite and Philistine soldiers stand behind their leaders.

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1 Samuel 17:48–49

When the Philistine drew nearer to meet David, David ran quickly toward the battle line to meet the Philistine. David put his hand in his bag, took out a stone, slung it, and struck the Philistine on his forehead; the stone sank into his forehead, and he fell face down on the ground.

BOTTOM REGISTER

David decapitates Goliath with a large sword. His slingshot and stones visually counter-balance Goliath's powerful shield and arms.

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1 Samuel 17:50–51

So David prevailed over the Philistine with a sling and a stone, striking down the Philistine and killing him; there was no sword in David's hand. Then David ran and stood over the Philistine; he grasped his sword, drew it out of its sheath, and killed him; then he cut off his head with it. When the Philistines saw that their champion was dead, they fled.

In all three scenes, David wears a halo, an attribute of his holiness.



David's Marriage to Michal
Byzantine, 629–30; one of a set of nine silver plates, diam. 10 1/2 in. (26.7 cm); Cyprus Museum, Nicosia, J452

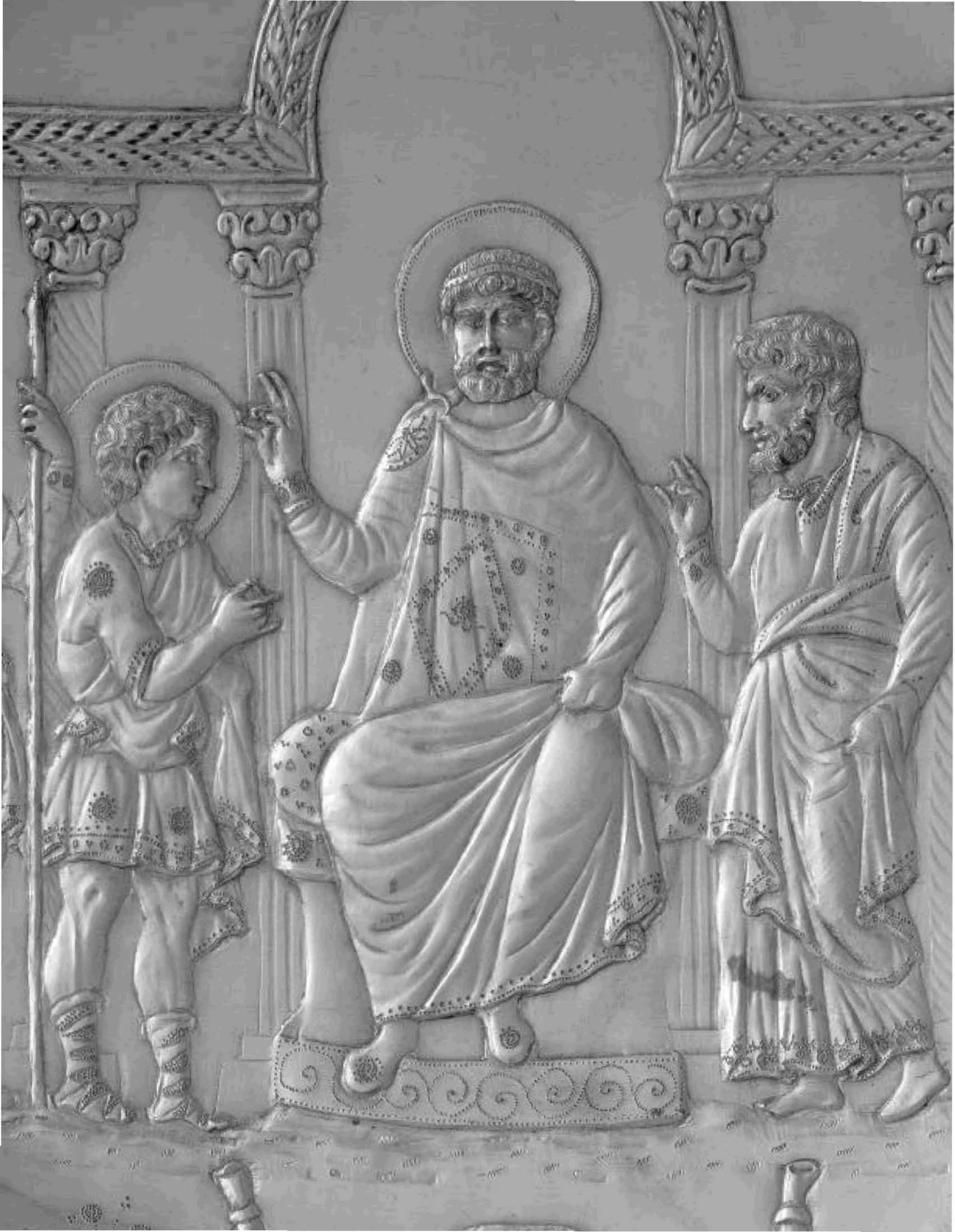
Here David receives his reward for slaying Goliath. On the ground lies the monetary reward, shown as the bags and basket containing the Roman *sparsio*, the money distributed to the Roman populace by high officials at games they sponsored. Above, David and Michal, Saul's second daughter, join their right hands in the *dextrarum junctio* ("joining of the right hands") during a Roman marriage ceremony presided over by Saul, who in imperial dress stands upon a platform. Two figures, one on either side of the central group, play celebratory flute music.

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1 Samuel 17:24–25
All the Israelites, when they saw the man [Goliath], fled from him and were very much afraid. The Israelites said, "Have you seen this man who has come up? Surely he has come up to defy Israel. The king will greatly enrich the man who kills him, and will give him his daughter and make his family free in Israel."

1 Samuel 18:27
Saul gave him [David] his daughter Michal as a wife.

NOTES:



ACTIVITIES

1. A looking activity to introduce the largest David Plate showing the Battle of David and Goliath

   Display the poster of the largest plate to the group (or project the slide of the same plate) *without giving any information about it*. Ask each student, or small groups of students, to study the plate for a few minutes and to make notes about what appears to be happening in the three scenes. Then ask the class the following questions:

   THE CENTRAL SCENE
   - How does the artist draw our attention to the main characters in this narrative?
   - What details identify the hero?
   - Why did the artist place two figures on each side of the scene?

   THE BOTTOM SCENE
   - What is the final act of the battle?

   THE TOP SCENE
   - What is happening? (This depiction would not be familiar today. When the plates were made, however, visual symbols known to the audience clearly identified this event. The bearded man seated in the center holding a marsh grass is the personification of a river. His presence tells us that David and Goliath are speaking to each other across a river.)
   - Does this part of the story occur before or after the battle? How can you tell?
   - What details identify David and Goliath?
   - What might the direction of their glances and the pose of their raised arms mean?
   - Within a semicircle above there is a circle and crescent. What do they symbolize? Whose hand is that pointing toward David and what does the gesture mean?

   Please note that the plates illustrated on the poster and the activity cards are reproduced at 80% of actual size.

   Opposite: *detail*, The Presentation of David

2. An art activity

   Talk about how the designer of the plate placed the beginning, middle, and end of the narrative in registers (or sections, stacked one after another).

   Discuss the way he focuses our attention on the key actions and includes identifying symbols so that we can decipher the story.

   (You may also discuss the meaning behind particular symbols and gestures in modern and ancient cultures that your students might be studying.)

   Have each student choose a well-known narrative, whether religious or secular, from books or television. Ask the students to think about the key figures and events. Then ask them to draw, paint, or create on a computer a poster, without words, that combines several parts of the story.

   Show each completed artwork to the rest of the class to see if the other students can guess what the story is. This activity can lead to a discussion about how we can convey the passage of time through images.

3. A writing activity

   After discussing how the artist portrayed the battle between David and Goliath, suggest that the students write a narrative about David's life before his first meeting with the giant and what events might have happened in David's life after he killed Goliath.

4. An activity to introduce the other David Plates

Before showing your students the images of the eight other plates, ask them if they know anything about David's life before and after his battle with Goliath. Divide the class into eight teams. Give each team one of the activity cards face down so that they are unable to see the image on the front. Briefly summarize the biblical story using the excerpts provided in the Background Information, or ask each team to choose someone to read out loud the biblical passage on the back of each plate.

Then ask each team—as a group or individually—to draw a picture of the story that is told on the back of their plate *without looking at the picture on the front*. When they have finished, ask each team to turn their plate over and present their drawings to the class. Everyone can then join in comparing their renditions with those on the David Plates.

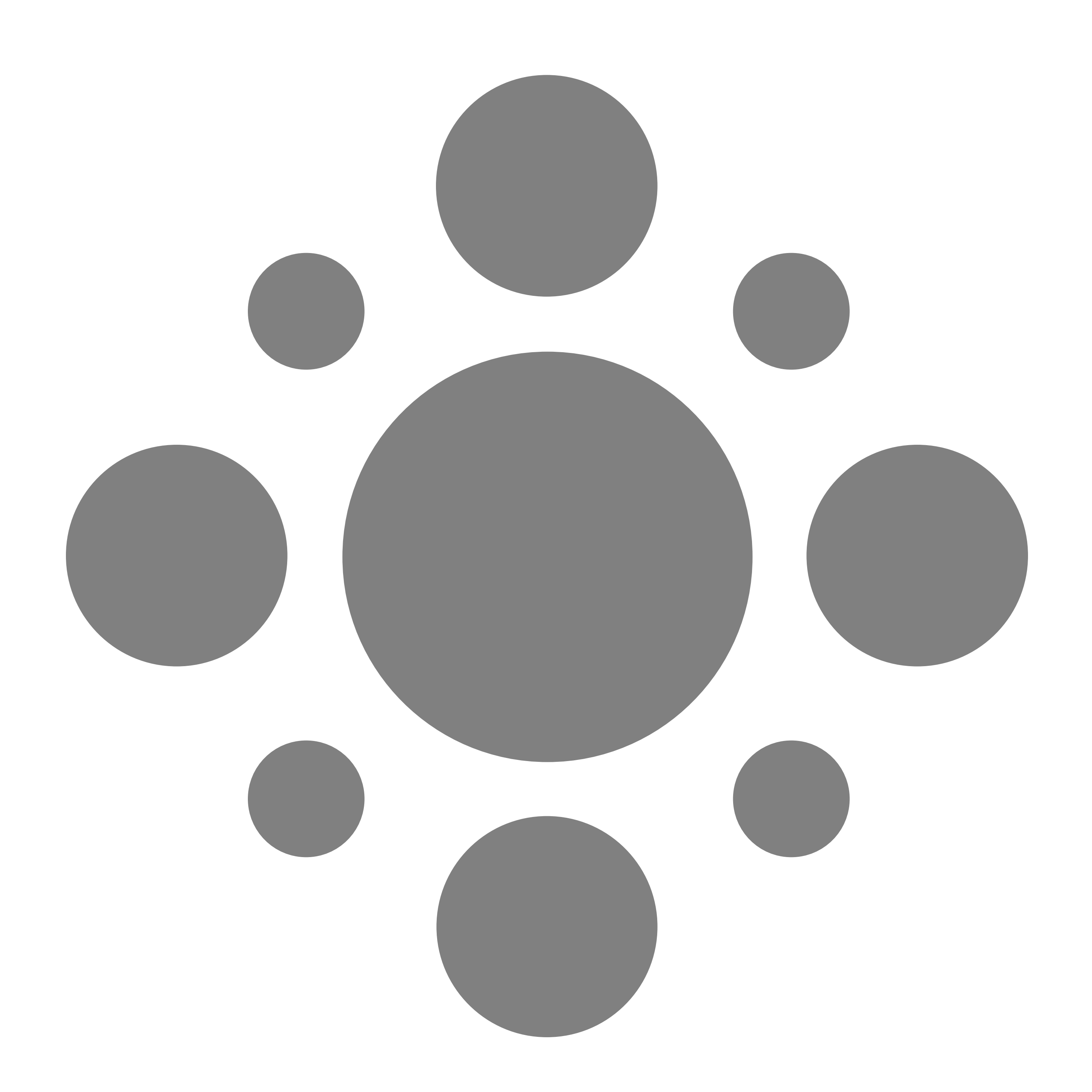
What key events did the designer of the plates choose to tell the story? How does the selection of key events on the plates differ from that made by the class?

5. An activity to learn about the function and display of the David Plates

Begin a discussion about the function of the plates:

- What kind of person would have owned the David Plates?
- Could David's victory over Goliath have had a personal meaning to the original owner?
- How were the plates used?
- How might they have been displayed? (Answers are provided in the Background Information)

Spread the nine plates on a large table or tack them randomly on a large board. Discuss the chronological order of the plates and arrange them that way. Then show the students the Christogram on the opposite page. Ask them to put the plates in order according to this pattern. Compare their arrangement of the plates with the one that is thought by art historians to be most likely (see back cover of this booklet). This is only one possible arrangement; any other order the group has decided upon is valid if the students have good reasons for it.



CHRISTOGRAM

KEY WORDS

anoint
to designate or bless through the ritual act of rubbing or pouring oil upon someone

chasing
the art of ornamenting a metal surface with indentations by striking small blunt tools with a hammer

chlamys
a wide, short cloak often worn by horsemen

Christogram
a combination of a cross and the Greek letter chi, or Χ, making one of the types of monograms meaning Christ

colonnade
a series of evenly spaced columns that support horizontal beams and often a roof structure

dextrarum junctio
in Latin "the joining of the right hands" during a Roman marriage ceremony

engraving
incising (scratching) a design on the surface of metal with a thin, sharp tool

heifer
a young cow that has not yet given birth

imperator
the Latin word for general, from which the word emperor is derived

Justinian I
early Byzantine emperor who ruled from 527 to 565 A.D.; his armies reconquered former imperial Roman territories including North Africa and Italy

Philistines
rivals of the Israelites for control of the Palestine region

punch (punching)
a slender, tapered tool with a design cut into its point; by tapping the other end, the design is stamped into the surface

relief sculpture
any work in which figures project from the background; in low relief the figures project only slightly and in high relief the figures project at least half of their natural circumference

Sasanian Dynasty
the Sasanians ruled Persia (Iran) and much of Southwest Asia from 224 to about 651 A.D.; they were the last native rulers of this region before the Muslim conquests

sparsio
the money distributed to the Roman people by high officials at games they sponsored

tablion
badge of office in the form of a richly woven or embroidered patch of cloth applied to cloaks

RESOURCES



All biblical excerpts in this resource are taken from Metzger, Bruce M., and Roland E. Murphy, eds., *The New Oxford Annotated Bible with the Apocryphal/Deuterocanonical Books, New Revised Standard Version*, New York: Oxford University Press, 1994.

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What do you think?

We would love to hear what you think of this edition of *A Closer Look*. Did you adapt the activities to suit your particular needs? How did the students respond to the activities? Your observations will help us improve our educational resources.

Please send your comments to:

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Thank you.



